

THE JEWELLERY  
SCHOOL OF DESIGN  
SAN FRANCISCO  
INSTITUTE OF ART



SAN FRANCISCO

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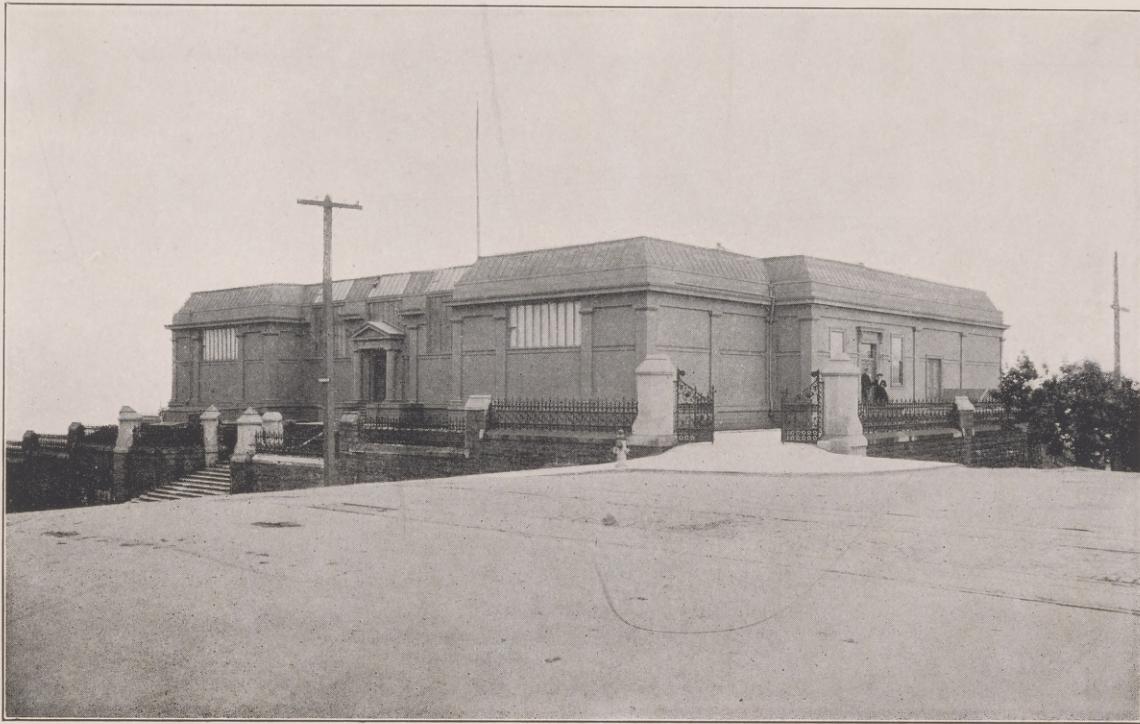


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Return to Mrs. Sullivan

95-96?

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*School of Design. San Francisco Institute of Art.*

# CALIFORNIA SCHOOL *of* DESIGN

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## SAN FRANCISCO INSTITUTE OF ART

AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA

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Circular of Information Regarding  
Instruction in Drawing,  
Painting, Decorative Designing,  
Modeling, Illustrating and  
Teacher's Course



San Francisco

1914 ? - 1915 ?  
1916 ?

## BOARD OF DIRECTORS

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## DIRECTOR OF THE INSTITUTE

Pedro J. Lemos

## The School of Design

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THE SAN FRANCISCO ART ASSOCIATION, which conducts the San Francisco Institute of Art, and its School of Design, was organized on March 28, 1871, for the promotion and encouragement of art in the community. For the last forty-one years the Association has pursued these ends unceasingly, holding exhibitions and lectures, maintaining a large and important school, and interesting itself in every art movement in the city and state. After occupying the Museum Room of the Mercantile Library for the first year of its existence, the Association rented apartments at 313 Pine street, where it remained until 1876, and then moved to 430 Pine street. On March 4, 1893, it entered into possession of what was thereafter known as the Mark Hopkins Institute of Art. This important change in its housing was brought about through the munificence of Mr. Edward F. Searles, of Methuen, Massachusetts, the owner of the property referred to, and who deeded the buildings and grounds to the Regents of the State University in trust for the uses of the Art Association, under its commemorative title. Superbly and most picturesquely located, this magnificent edifice was originally designed for a residence by the pioneer citizen whose name it bore. Well adapted primarily to the purposes for which it was used, the place through the further generosity of Mr. Searles underwent many changes, increasing its advantages as an art institute. Most notable of these was the transformation of one of the buildings into a home for the School, and the addition to the house proper of a spacious hall for the exhibition of pictures, known as the Mary Frances Searles Gallery.

THE SCHOOL OF DESIGN was founded by the Association February 8, 1874. It was equipped at the outset with a most admirable collection of casts, presented by the French government in recognition of San Francisco's contribution to the fund for the sick and wounded soldiers of the Franco-Prussian war. To these were added by gift and purchase many other casts, together with all the paraphernalia necessary for a school of art. From the beginning the School won for itself an excellent name, being at one time publicly commended by Benjamin Constant before his class in Paris. When the School was established in the Mark Hopkins

Institute with an able corps of instructors, the spacious buildings, beautiful grounds and adjacent art museum with its library and galleries, served to increase the attendance, and added to its field of usefulness during the next thirteen years. Then came the great catastrophe of 1906, when fire following upon an earthquake devastated the city and laid the greater part of it in ashes. The Art Institute, museum and school buildings, was destroyed, together with nearly all its contents; pictures, statuary, library, school equipment, the accumulations of thirty-five years, were almost entirely swept out of existence. Owing to the isolated position of the Institute, and the precautions taken against any ordinary fire, very little insurance was carried, so that the monetary loss, as well as the loss in objects of art which can never be replaced, was appalling. Nevertheless, in spite of lack of means and the broken and disordered condition of the city following the catastrophe, the Association succeeded in erecting a building on the foundations of the former Institute and reopening the School with all its departments within little more than a year after its destruction. Such pictures and statuary as were saved were installed in suitable rooms and a new library begun. In view of the fact that the memorial buildings of the Mark Hopkins Institute were obliterated it was decided to call the Institute thereafter the San Francisco Institute of Art.

Notwithstanding that for many months the new Institute stood almost alone in a wilderness of ruins and was difficult of access, the attendance at the School steadily increased until today, when the city has once more resumed its prosperous condition, the School is re-established on its former well known, efficient basis, and with the largest enrollment in its history. Although the building is temporary in character it is well constructed and with a special regard to the needs of the School and is exceedingly well adapted to its purposes. The rooms are large, well lighted, ventilated and heated, and the equipment of all the classes is very complete.

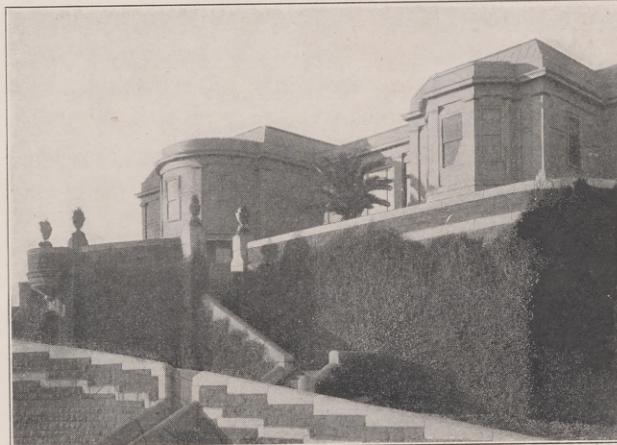
The following is a partial list of painters, sculptors, illustrators and teachers who have been students in the School, comprising names many of them well known in America, and some of them in Europe as well: Albertine Randall Wheelan, Illustrator and Designer; Theodore Wores, Painter and Instructor; Robert I. Aitkin, Sculptor; Ernest C. Peixotto, Painter, Author and Illustrator; Harry M. Seawell, Painter and Instructor; Charles J. Dickman, Painter; James Swinerton, Cartoonist; Guy Rose, Painter; Edward Cucueil, Painter and Illustrator (Germany); Alice B.

Chittenden, Painter and Instructor; Lucia K. Mathews, Painter and Instructor; Matilda Lotz, Painter; Amedee Joullin, Painter; M. Earl Cummings, Sculptor and Instructor; Charles Rollo Peters, Painter; Alexander Harrison, Painter (Paris); Carlos J. Hittell, Painter and Designer for Scientific Work; Maurice Del Mue, Painter and Newspaper Illustrator; E. Almond Withrow, Painter; Maren M. Froelich, Painter and Instructor; John Guston Borglum, Sculptor; Harold Sickal, Illustrator and Designer; Bertha Boye, Sculptor; Homer Davenport, Cartoonist; Isabel Percy, Instructor; Joseph Greenbaum, Painter; Gertrude Morin Withers, Illustrator and Instructor; John M. Gamble, Painter; Henry Raleigh, Illustrator for Magazines and Periodicals; G. F. P. Piazzoni, Painter and Instructor; Chris Jorgensen, Painter; C. Chapel Judson, Painter and Instructor; Granville Redmond, Painter; G. Cadenasso, Painter and Instructor; George Dannenberg, Painter and Illustrator; Florence Manor, Sculptor; Theodore J. Keene, Dean Chicago Art Institute; Lorenzo P. Latimer, Painter and Instructor; Evelyn M. McCormick, Painter; Pedro J. Lemos, Illustrator and Instructor; Maynard Dixon, Painter and Illustrator; Xavier Martinez, Painter and Instructor; M. De Neale Morgan, Painter; Mabel Shively, Instructor; Bertha Stringer Lee, Painter; John T. Lemos, Designer and Instructor; Mary T. Menton, Painter; Percy V. Ivory, Illustrator; Florence Lundborg, Painter; John A. Stanton, Painter and Instructor; Percy Grey, Painter and Instructor; Ralph Stackpole, Sculptor; Perham Nahl, Painter and Instructor; Edgar Walter, Sculptor; Cyrus Cunio, Illustrator; Joseph Raphael, Painter; Eric Pape, Painter, Illustrator and Instructor; Blanche Letcher, Painter and Illustrator; Sarah Bender de Wolff, Painter; Clara McChesney, Painter; Adrian Maschfer, Illustrator; Adolph Triedler, Illustrator; Henry Raschen, Painter; Charles Carlson, Painter.

Among the many teachers and supervisors of art whose work has been identified with the public schools of California and other States are the following: Edith M. Bushnell, Grace Stewart, Zinie Kidder, Cora M. Boone, Fanny Edgerton, Gladys M. Chase, Calthea Vivian, Hilda Cooke, Grace Dawson, Martha Kuck, Henrietta White, Ethel H. Martin, Amy B. Dewing, Cornelia Deneen, Nellie Bryant, Dora Jacobs, Leone Kays, Victoria Stewart, Gertrude Byron, Violet Brown, Fannie McGlashan Williams, Juanita Nicholson, Florence M. Nutting, Elizabeth Ferrea, Rosa Murdoch, A. Altmann, Loretta Best, Mrs. Dal Piaz,

Goldie Powell, Marie Reeves, Marie Gleeson, Louise Tessin, Marietta Diggs, Clifford Neil, Haidee Tobriner, Mrs. W. Y. Phelps, Lydia F. Fuller, and Hazel Watrous; while in the State University of California are C. Chapel Judson, Harry W. Seawell, M. Earl Cummings, Perham Nahl and H. B. Monges.

As the original list of students, of which the foregoing is but an illustration, was lost in the destruction of the Institute in 1906, the Secretary would be grateful for any information tending to additions to or correction in this brief catalogue.



## Faculty of the School

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Mr. John A. Stanton, Drawing and Painting Classes. Studied under Jean Paul Laurens and others in Paris. Mr. Stanton, who received his early training in the School of Design, as did several other members of the Faculty, has been one of its instructors for many years; he is also well known for his contributions to exhibitions and for his mural paintings and other work of similar character.

Mr. Frank Van Sloun, Life, Illustration and Composition Classes. Studied under William M. Chase, Louis Mora and Robert Henri. Exhibitor at the National Academy, Pennsylvania Academy, Philadelphia Water Color Club and elsewhere.

Mr. M. Earl Cummings, Sculpture. Studied at the Beaux Arts and also under Mercie and Louis Noel, Paris. Mr. Cummings exhibited in the Paris Salon a number of times and since his return to California has executed much important work of a public character.

Mr. Pedro J. Lemos, Decorative and Applied Design, Process and Etching, Normal Art, and Director of the Institute. Studied under Benedict and Arthur Dow. Art Director for various publishers for twelve years. Practical designer for manufacturers and craftsmen.

Dr. Louis P. Howe, Lecturer on Anatomy. Graduate of the College of Medicine, University of California.

Mr. C. Chapel Judson, Night Classes. Studied under Jean Andre Rixens and Paul Delance, Paris. In addition to his classes in the Art School, Mr. Judson is Assistant Professor of Drawing in the State University.

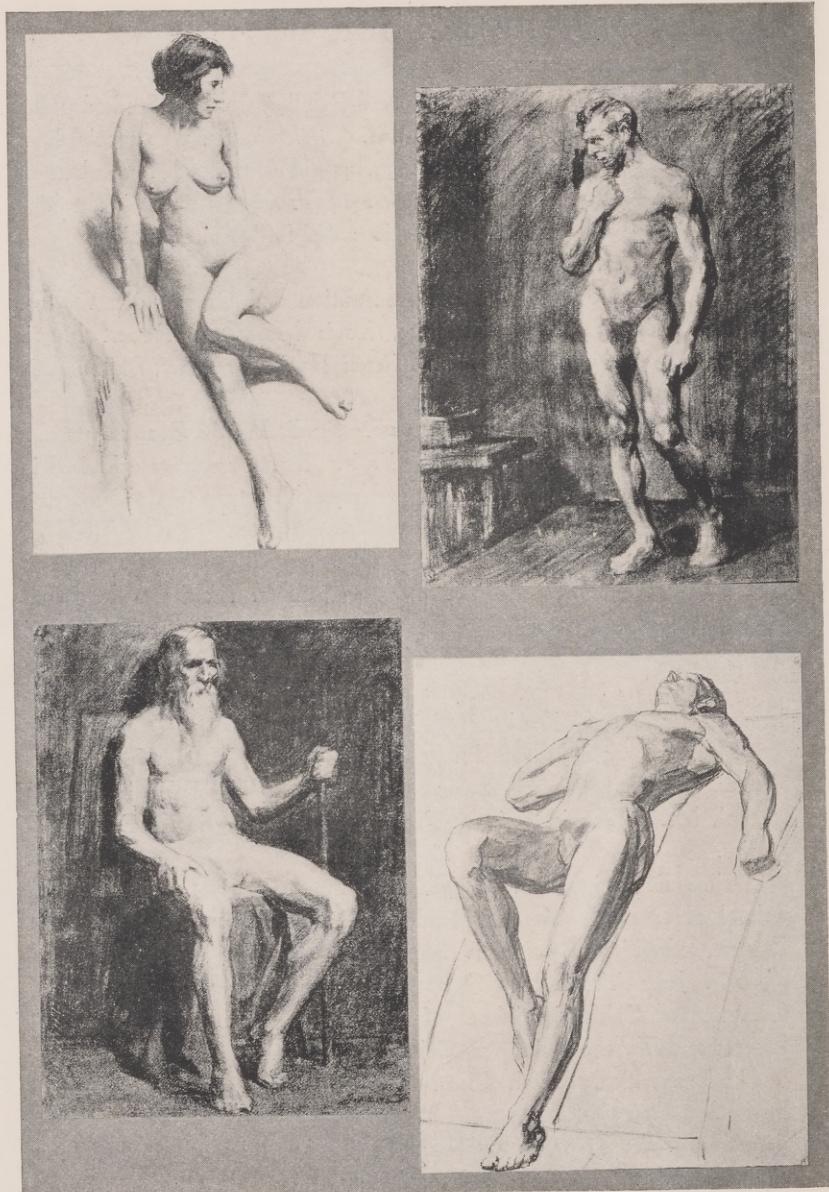
Alice B. Chittenden, Saturday Classes. Graduate of California School of Design. Mrs. Chittenden also devoted a year to study in Europe, exhibiting in the Paris Salon.

Mr. John T. Lemos, Commercial Art and Interior Decoration. Graduate of California School of Design. Studied in Art Students' League and Teachers' College, Columbia University.

Helena Allen, Sketch Class. Graduate of California School of Design.

Agatha van Erp, Metal Class. Practical metal worker. Exhibitor of hammered metal at handcraft exhibitions.

Katherine Gillespie, Concrete Pottery. Graduate of the California School of Design.



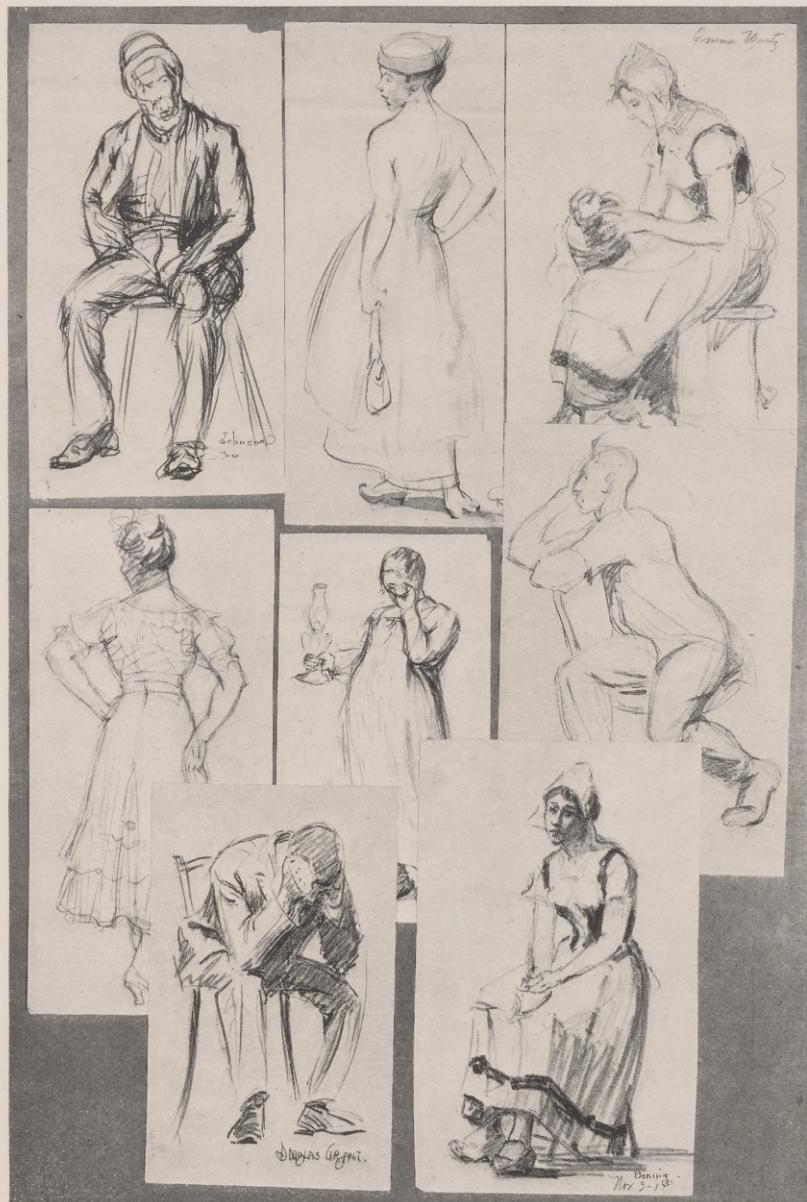
*Charcoal Drawings from Life.*



*Oil Paintings from Life.*



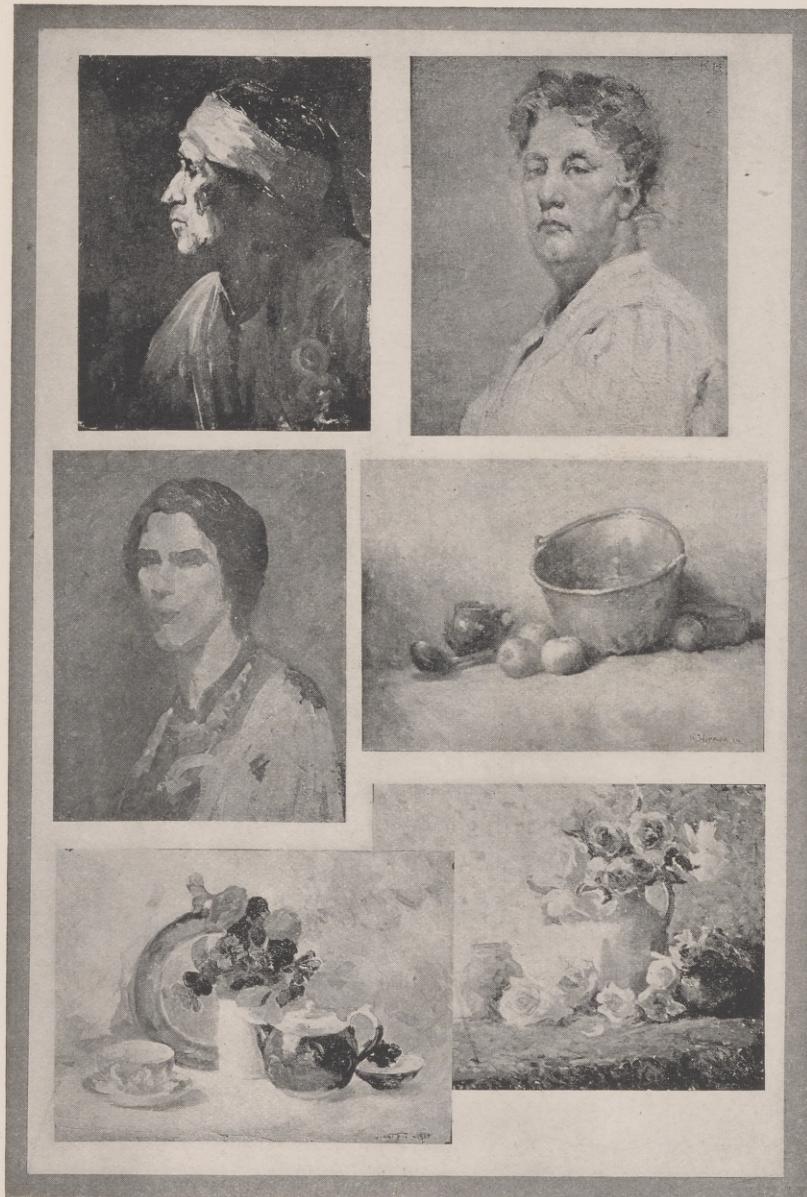
*Charcoal Drawings from Casts.*



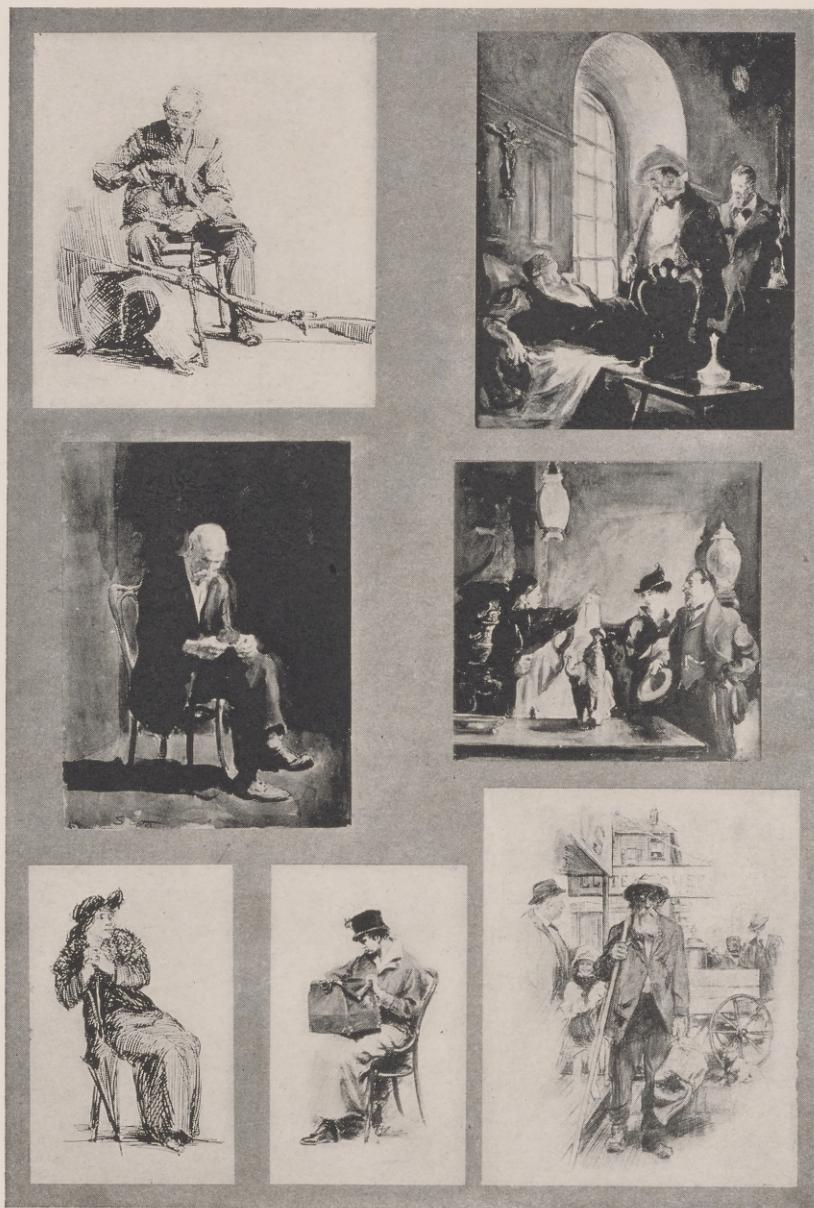
Sketches from Life—Brief Poses.



*Portrait Drawings in Charcoal.*



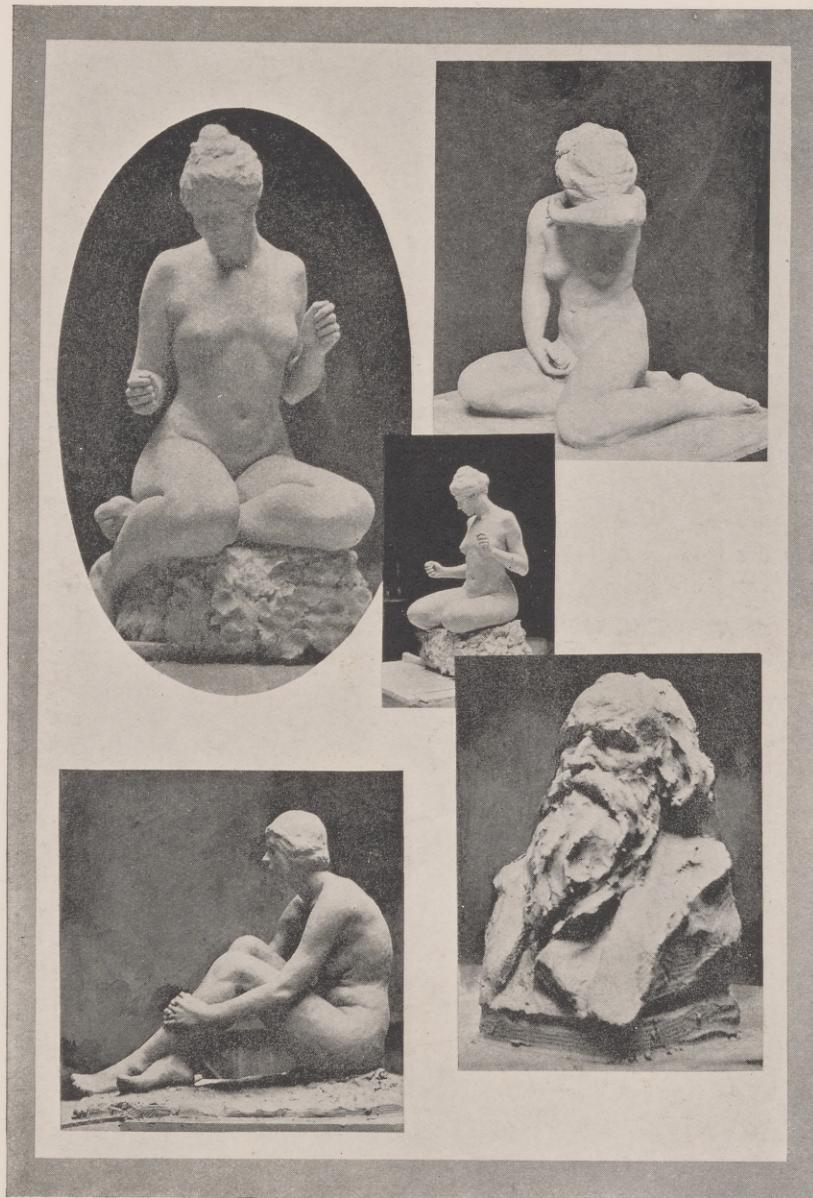
*Paintings from Life and Still Life.*



*Drawings in Wash, Ink, etc., from Models—Illustrating Class.*



*Original Compositions and Outdoor Sketches.*



*Modeled from Life—Modeling Class.*



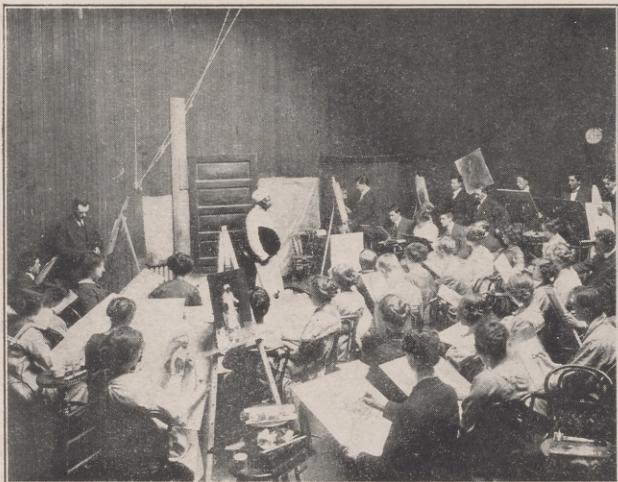
*Oil Paintings—Mural Decorations.*



*Drawing from the Cast.*



*Outdoor Sketching.*



*Class of Illustration.*



*Modeling from Life.*



*Making Colored Concrete Pottery.*



*Group in the Etching Studio.*



Outdoor Sketching.



Painting from the Model.



Modeling from Life.



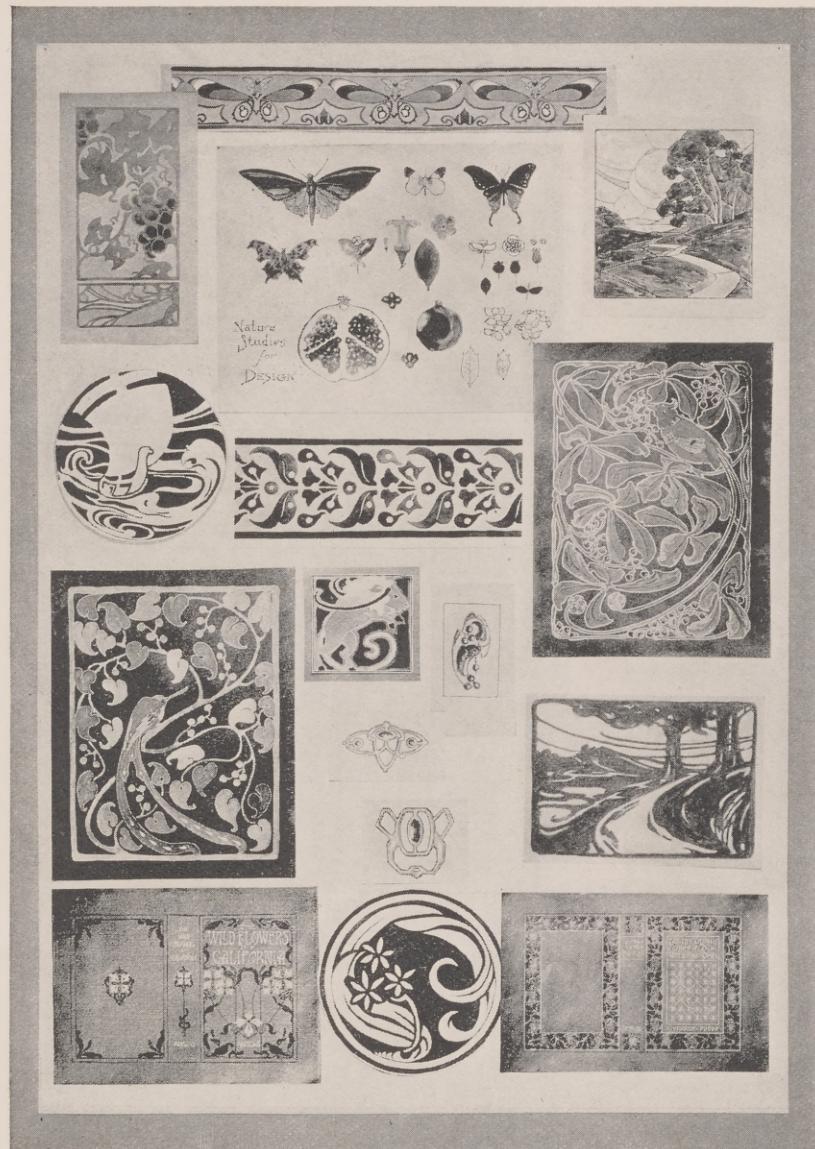
Class of Decorative Design.



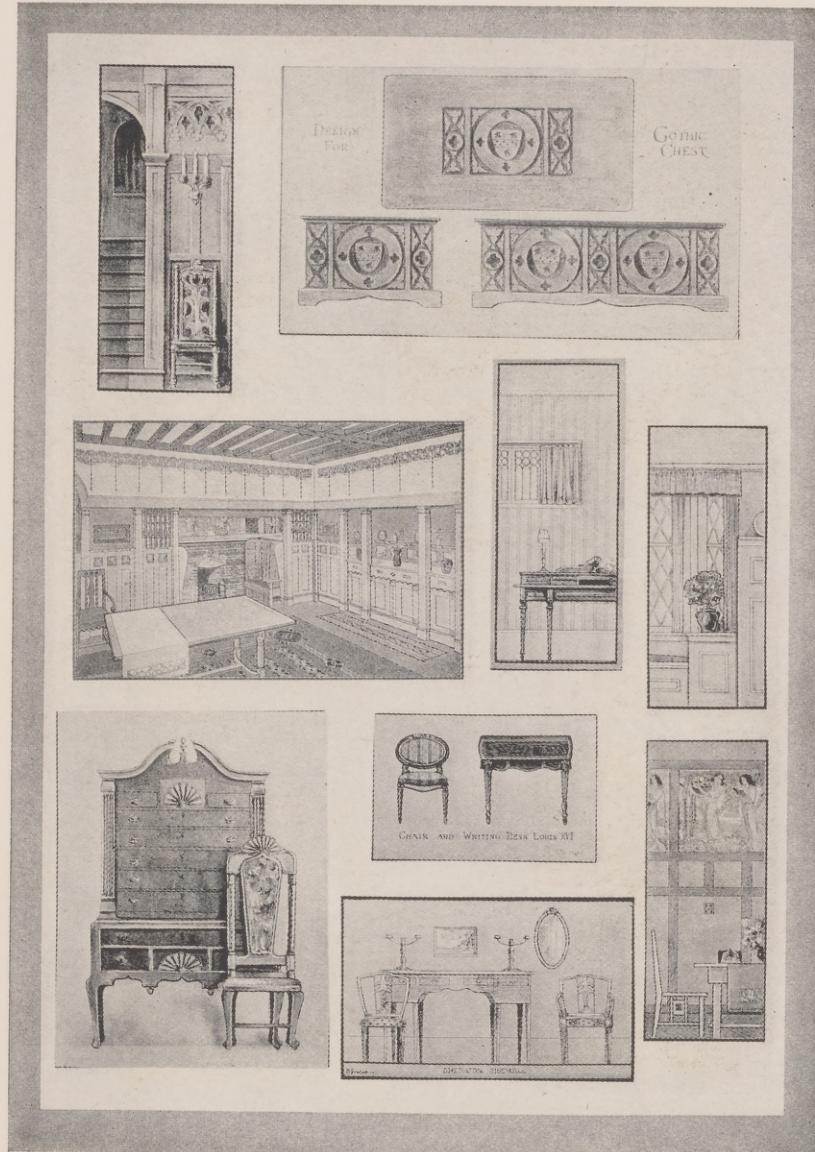
In the Etching Class.



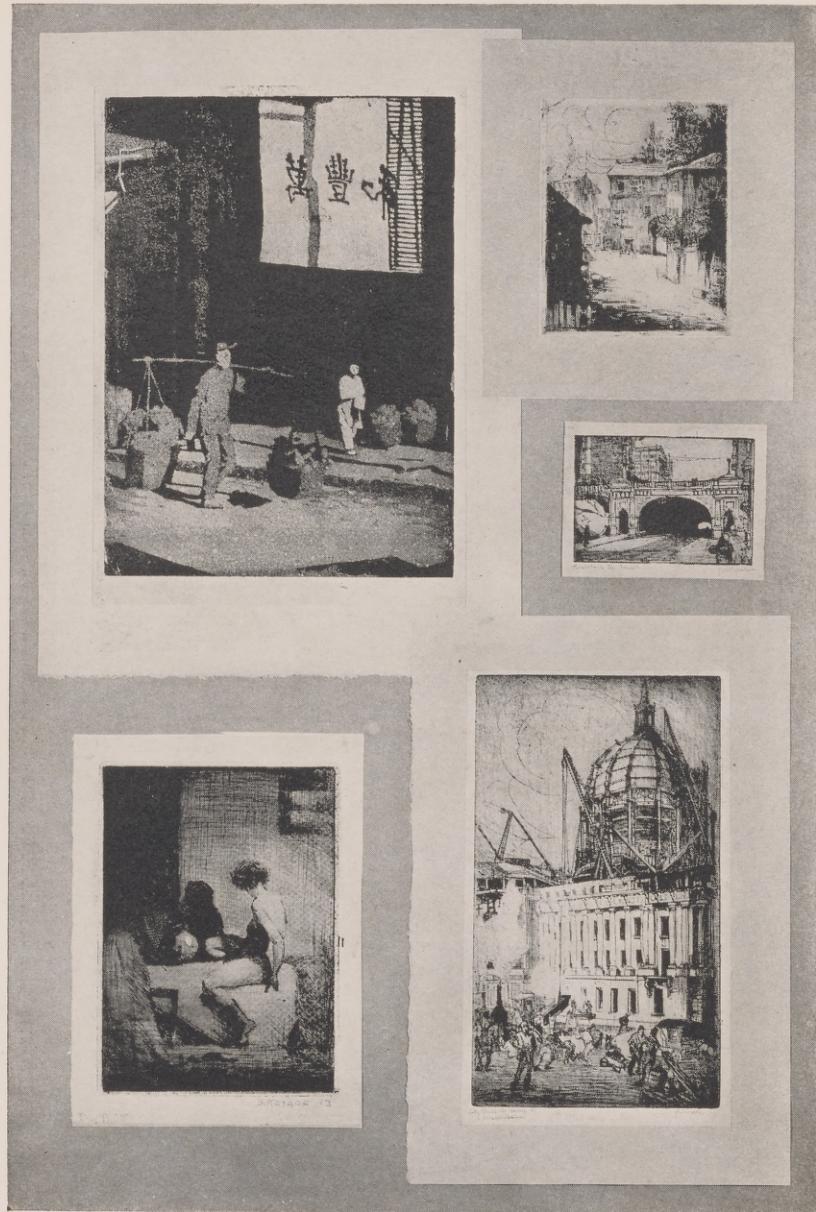
Group in Interior Decoration Class.



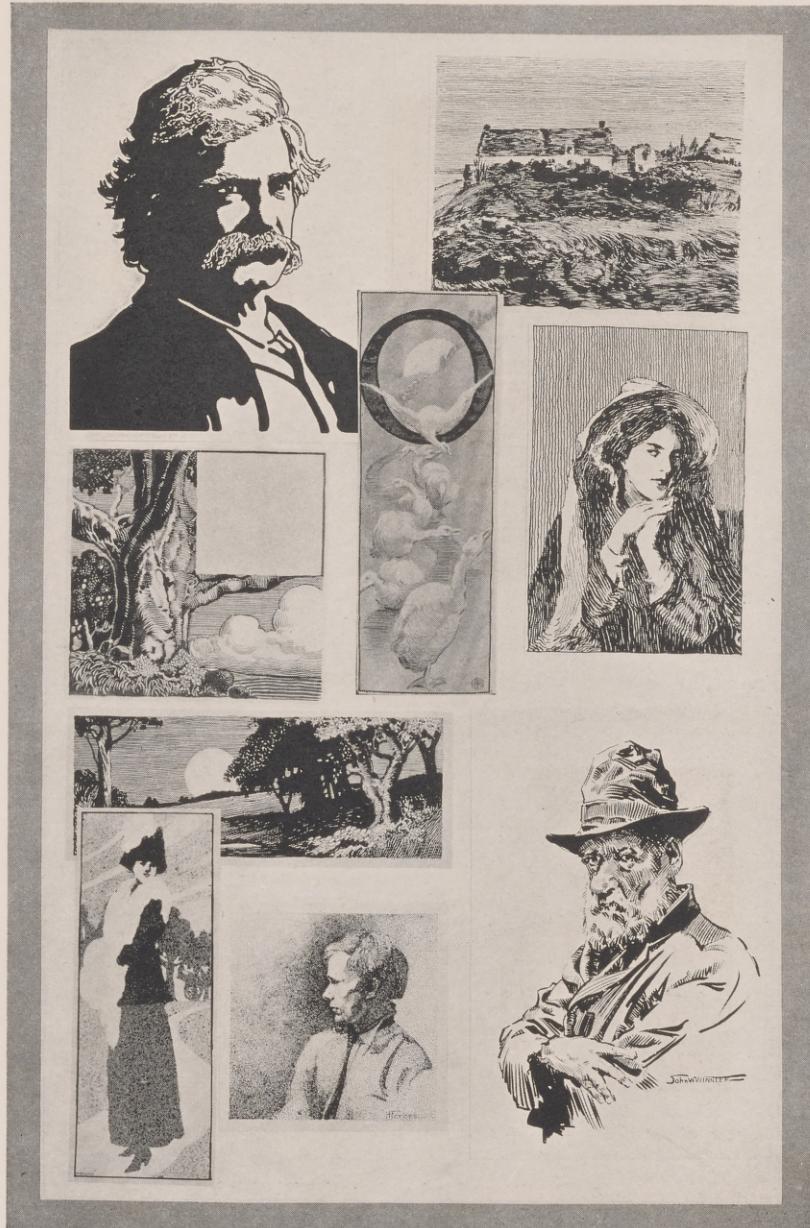
*Original Designs—Decorative Designing Class.*



*Original Designs—Interior Decoration Class.*



*Original Work—Aquatint, Dry Point, Etchings—Etching Class.*



*Pen and Ink and Other Renderings—Process Class.*



Original Designs—Lettering and Commercial Art—Commercial Design Class.



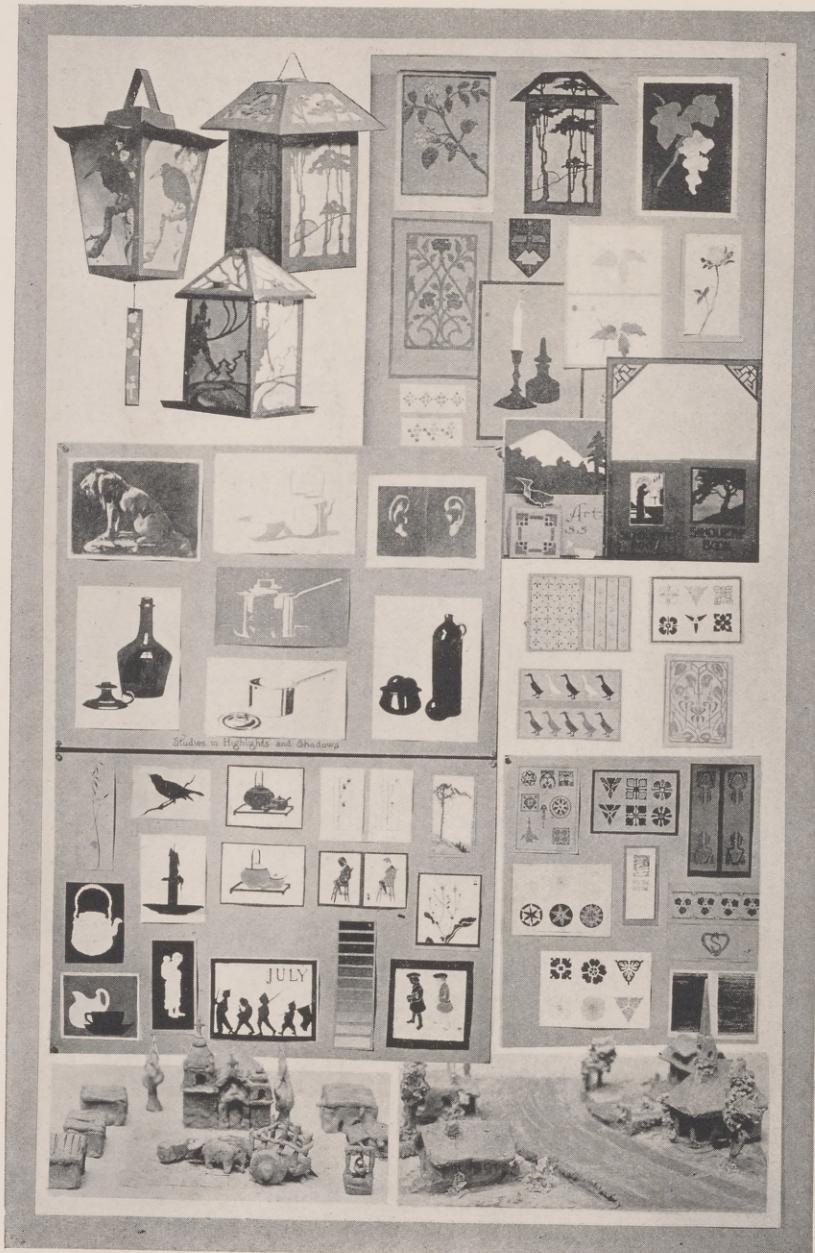
Original Posters by Students of the School.



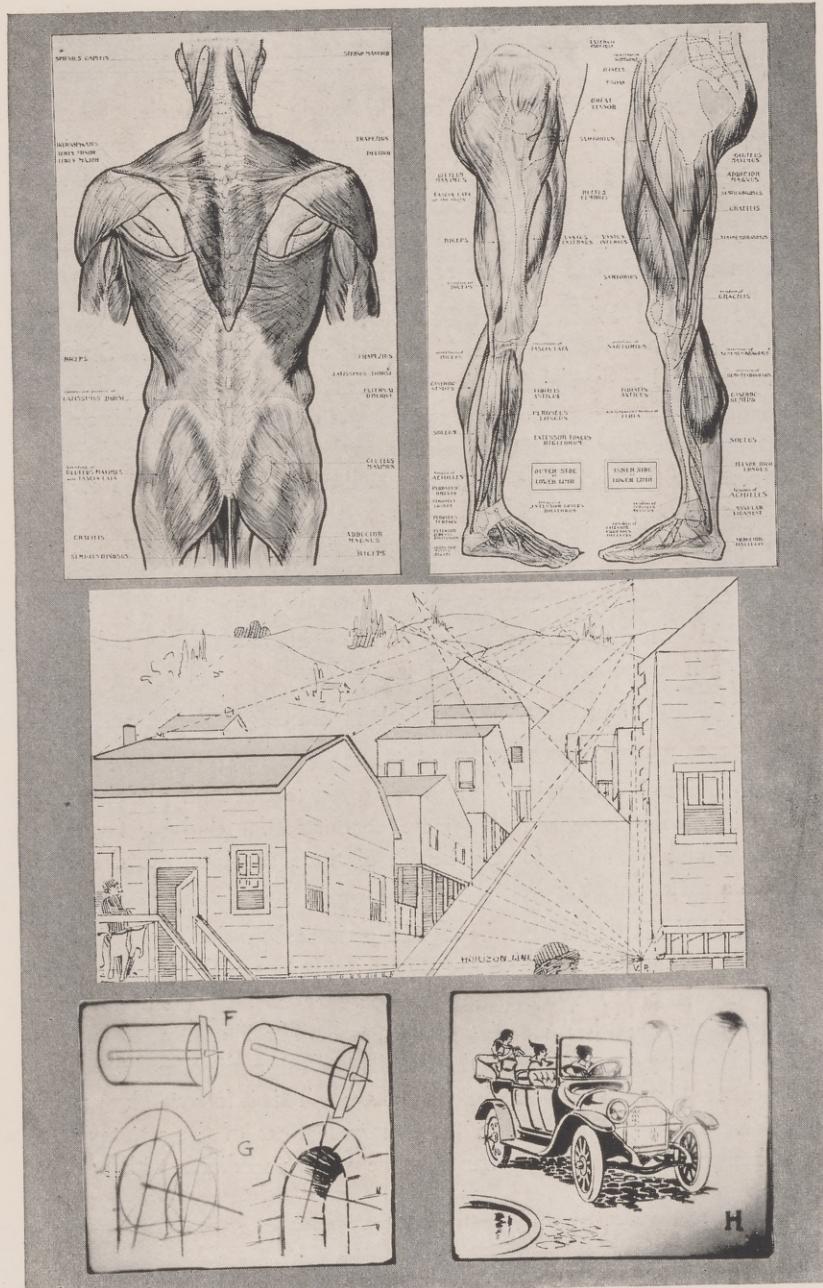
Original Work—Hammered Copper and Colored Concrete Pottery—Metal and Pottery Classes.



*Original Work—Tooled Leather and Gesso Work—Leather and Design Classes.*



*Black and White, Color, Modeling and Construction Problems for School Grades—  
Normal Art Class.*



*Anatomical Drawings—Perspective Drawings.*

## The School Courses

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The School is affiliated with the University of California. Its various departments include Drawing, Painting, Illustration, Composition, Decorative Designing, Sculpture, Craft Work, Etching, Mural Painting, Commercial Art, Interior Decoration and Process Work, and Training for Teaching. Students may avail themselves of any or all of these courses under the advice and guidance of the instructors.

**ELEMENTARY WORK** is provided for students on entering the School, such as drawing from block casts and simple forms. Students are advanced as their ability permits to the study of the antique. Instruction in anatomy, perspective, and modeling in clay accompanies this course. At the same time students in these drawing classes are given frequent opportunity to sketch from life, a costumed model being provided on two afternoons each week.

**LIFE CLASSES** for the study of the figure are maintained for advanced students, the classes being separate for men and women.

**PAINTING** in oil and water color, from life and still life, and mural painting is comprised in the general instruction.

**PORTRAITURE** is taught both in drawing, painting and modeling.

**MODELING** in clay is given as an aid to thorough proficiency in drawing, while advanced classes are conducted for studying from the antique and from life, for the benefit of those students who desire to make a profession of sculpture.

**ILLUSTRATION** for books and periodicals, including all kinds of pictorial productions, posters and cartoons, is a feature of the School course. It is the aim of the instructors in this department to teach illustration only in the highest and best meaning of the term. The illustrator, to be successful, must primarily learn to draw well, and this preliminary instruction is given in the antique, life and sketch classes. This is followed by special training in composition and in the literary features of the art, together with practical instruction in handling the various mediums with a view to reproduction.

DECORATIVE DESIGN is included in a department that teaches the theory of design, historic ornament and the use of nature-forms in line, form and color, and their application in all fields of decorative and industrial art.

Simple problems are given to consider foundation principles, progressing to advanced problems and their application to various materials and purposes. Designs for textile, pottery, stained glass, tooled leather, hammered and etched metals, jewelry, gesso work and book construction are studied, designed and applied.

COMMERCIAL DESIGN AND ADVERTISING ARRANGEMENT. In this class the study is confined to the requirements of commercial work, technical restrictions, trade limitations, and the producing of designs that publishers and advertisers will buy. The aim is to create better art in the commercial field and at the same time to acquaint the student with the working limitations and methods of producing their work.

INTERIOR DECORATION. A course of study embracing the study of period furniture and furnishings, the study of color harmony in theory and practice, and their application to the designing of room interiors and building construction.

ETCHING, PROCESS WORK, ETC., is taught with especial regard for the practical side of all process methods, halftones, line, etc., used in the reproduction of illustrations and commercial work generally.

COMPOSITION is given in the courses in design suitable to each special branch.

ANATOMY lectures are delivered during the School year, and are illustrated with charts and the living model.

PERSPECTIVE is taught both theoretically and with practice.

HAMMERED METAL is taught, including all the methods of shaping, surfacing, coloring and general construction of copper and brass.

CONCRETE POTTERY. A course producing a durable colored pottery in concrete, eliminating the need of a kiln.

NORMAL ART for teachers embraces the courses of study in the school presented for their adaptation to primary, intermediate and secondary school grades.

# Classes and Attendance

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CLASSES are arranged as Regular and Special, the former comprising all-day or half-day attendance throughout the week (the curriculum including all the various departments of the School), and the latter certain special lines of work in the daily classes, the Saturday and Night Classes. The Saturday Class comprises all-day drawing from casts, costumed model and portrait; the Night Classes comprise drawing from casts and from life three evenings a week.

The School authorities reserve the right to omit any course or branch of study when the attendance does not in their opinion warrant its continuance.

Following are the courses complete as taught in the School:

## *Regular Day Classes*

Antique Class	Decorative Design
Life Class	Normal Art
Still Life Class	Perspective
Portrait Class	Anatomy
Modeling Class	Commercial Design
Illustration Class	Interior Decoration
Composition Class	Process Work
Sketch Class	

## *Special Day Classes*

Etching Class	Concrete Pottery
Tooled Leather	Mural Painting
Hammered Copper	Mechanical Drawing

Special classes are conducted only during certain months of the school year.

## *Night Classes*

Antique Drawing	Drawing from Life
Sketch Work	Painting from Life

## *Saturday Classes*

Antique and Still Life Drawing	Portrait and Costumed Model
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## Special Art Training

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Students are advised to enter the School with a definite aim in view as regards the study of art. Each year sees developments necessitating art knowledge throughout the industries, and for those who wish to make practical use of art training there are many opportunities being opened.

Following are suggested subjects for students planning to specialize on certain subjects:

**PROFESSIONAL WORK** (Portrait and Landscape).—Drawing and Painting, Antique and Life Work, Still Life and Sketch Class, Composition, Anatomy, Perspective and Etching, Portrait and Modeling.

**ILLUSTRATION WORK**.—Drawing and Painting, Sketch Class, Illustration and Composition, Process, Perspective and Anatomy.

**COMMERCIAL WORK**.—Drawing and Painting, Lettering and Decorative Design, Perspective, Process Work and Mechanical Drawing.

**DECORATIVE AND INDUSTRIAL DESIGN**.—Drawing, Painting and Modeling, Design and Handicrafts, Lettering and Process Work.

**SCULPTURE** (Architectural).—Drawing and Painting, Design, Composition, Anatomy, Modeling.

**INTERIOR DECORATION**.—Drawing and Painting, Design, Perspective, and Mechanical Drawing and Interior Decoration.

**TEACHERS OF ART**.—The three-year course includes necessary study in all the subjects of the school.

## Competitions, Awards and Certificates

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PRIZE COMPETITIONS are held from time to time during the year.

ART ASSOCIATION SCHOLARSHIPS. The Art Association offers eight annual scholarships to the most deserving pupils of the School.

THE PARIS MEDAL AND SCHOLARSHIP. Arrangements have been made whereby a collection of the best drawings done in the Life Class of the School are selected by the Faculty once a year and forwarded to Paris for consideration by a jury of the Julian Academy. The author of the work adjudged best receives a silver medal known as the Julian Academy Medal, and a year's free tuition in certain of the ateliers of the Academy.

CALIFORNIA HIGH SCHOOL SCHOLARSHIPS. The Directors of the Institute in 1914 established three annual scholarships to be awarded students of California high schools for best work submitted in competition in drawing, modeling and decorative design.

CERTIFICATES. The University Certificate of Proficiency is given to students who pass the required examinations in Painting, Drawing, Modeling, Composition, Perspective, Anatomy and other subjects.

TEACHERS' CERTIFICATE. This Certificate is granted to students who successfully pursue the prescribed studies and pass the final examinations. This three-year course embraces Painting, Drawing, Modeling, Composition, Perspective, Anatomy, Decorative Art, Practice in Teaching and other subjects taught in the School. Credit is given for work done in other professional or normal schools.

Examinations are held at the end of the School year and only regular students who have attended the School at least one year are eligible.

PRIVILEGES. The art galleries of the Institute, containing works by many famous painters, are open to the pupils of the School during the term.

The library and reading room, having a fine collection of books on art, is also at the service of the pupils.

## Summer Sessions

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A Summer Session is organized during the vacation period, generally under the regular instructors, to give to those students who cannot attend the regular session, as well as to students of the School who desire to continue their work during the summer, the advantages of this well known institution.

The courses of this Session, while condensed, are thorough and subjects are particularly arranged for teachers of art who wish to continue their study at the Summer Session, as well as for illustrators and professional craftsmen who enter the School.

A Certificate of Attendance is issued, based upon the work accomplished by the students.

Announcements of subjects and opening dates and terms are mailed to the teachers and schools throughout the West each year a month prior to the opening of the Session.

## Saturday Classes

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The Saturday Class is arranged for those who can study art on this day, as well as for the juvenile students who attend school on other days of the week. The work comprises all-day work from the cast and still life, drawing and color, as well as drawing and color from the costumed figure and portrait.

This class presents an opportunity for the beginner of art study to receive training founded on correct principles, preparatory to advanced work.

## Night Classes

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The Night Class is conducted three nights in the week (Monday, Wednesday and Saturday) for those who work during the day. It presents opportunities for those engaged professionally in art lines, as well as those who desire to study drawing and painting, to receive instruction in a good school.

The study comprises drawing from the cast and drawing and painting in the life class.

Terms, hours, etc., for the Saturday and Night Classes are given on the following page.

# Tuition Fees

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The following are the fees charged for tuition, payable in advance; they entitle a student to pursue any or all of the courses under the limitations prescribed.

## DAILY CLASSES

Monday, Tuesday, Wednesday, Thursday, Friday

	Month.	Term.
All day (9 a. m. till 4 p. m.) . . . . .	\$11.00	\$42.00
Half day (9 a. m. till 12 m. or 1 p. m. till 4 p. m.)	8.00	31.00

## NIGHT CLASSES

Monday, Wednesday, Friday (7.30 p. m. till 9.30 p. m.)

	Month.	Term.
Antique . . . . .	\$4.50	\$15.00
Life . . . . .	5.50	19.00

## SATURDAY CLASS

	Month.	Term (of four months).
All day (9 a. m. till 4 p. m.) . . . . .	\$4.00	\$12.00

An entrance fee of \$1.00 is charged each student for a fund for wear and breakage of school equipment. Students provide their own material. Fees are not refunded to students who leave before the end of the period paid for. Absence on account of sickness or other necessity, if for more than one week, will be credited to students, provided due notification is given at the School Office.



*The Julian Academy Medal.*

## Afterword

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It is generally acknowledged by art educators and those qualified to judge that the California School of Design conducted by the San Francisco Institute of Art is the largest, best equipped, and the superior art school of the West.

Of the thousands who have studied in the School of Design a large proportion have achieved success in the profession of art, some having become distinguished, while many hundreds have become self-supporting in various art industries.

The Art Institute has a superior reputation, not only throughout the United States but in Europe as well. No less authority than Benjamin Constant publicly commended it to the Julian Academy in Paris.

In open competition entered into by all of the art schools of the United States and Canada for the scholarships awarded by the Art Students League of New York, the San Francisco Art Institute has led during the past three years. During the year 1913 five awards out of eleven were won by students of the San Francisco Institute of Art. During the year 1914 five awards out of seventeen were won, more than was granted to any other one school. During the year 1915 the greatest number of awards were again received.

The School's exhibition in the Panama-Pacific International Exposition was awarded a Gold and a Silver Medal for its excellence.

Several scholarships and cash prizes are awarded to students at the end of each school year for the best work, enabling ambitious students further opportunities of free tuition.

Every effort is used by the School to secure employment for those students who are prepared and desire to enter the art industries.

*Extract from the San Francisco Chronicle,  
August 23, 1914.*

"Our hats are off to them," said Robert Aitken, instructor in sculpture in the Art Students League of New York. Aitken formerly was instructor in the same department of art at the San Francisco institution when it was known as "Mark Hopkins." He is here on a short vacation.

"Not only do Western students win the larger share of the scholarships, but immediately on entrance for their year's free study, almost invariably they take No. 1 positions in their classes. Any other city than San Francisco would boast inordinately about this, but you seem to take it as a matter of course, and indeed it happens so frequently that the New York faculty of the Art Students League is beginning to accept Western superiority as a matter of course, too."

